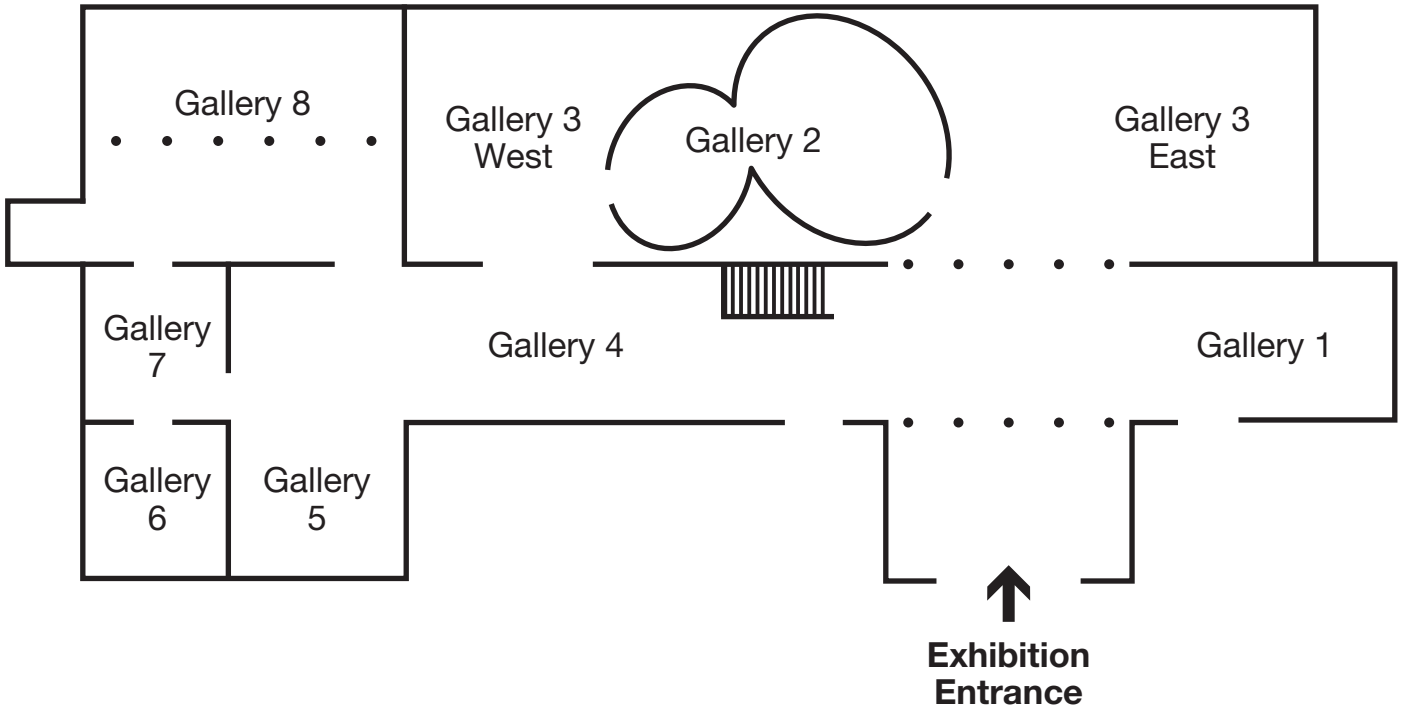


MASS MoCA

# LARGE-PRINT IMAGE & VIDEO DESCRIPTIONS

**Joseph Grigely: *In What Way Wham?*  
(*White Noise and Other Works, 1996–2023*)**



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## **Introduction to Accessibility Guide**

When planning began for this exhibition, Joseph and I discussed various accessibility features within the show including ASL and low vision/blind tours, as well as audio descriptions. Joseph suggested we talk to Andy Slater, a Chicago-based media artist, sound designer, teaching artist, and disability advocate. The process involved Andy and Joseph meeting in Chicago where the work was being made, packed, and stored. Andy then enlisted his own collaborators (Tressa Slater, Kat Germain, Iris Xiu, Meesh Fradkin, Denise Markonish, Tess Davey, and Pierre Von-Ow) to work with him on the descriptions. Each person offered their own perspective on Joseph's work, allowing Andy to combine multiple ideas into singular descriptions. MASS MoCA recorded these, and they are available on our website, through a QR code in the gallery, and as a large-print booklet available at our front desk. What is important to note is that this work brings together two artists, two disability advocates, and two really funny guys who are pushing the field of museum accessibility into the 21st century. The practice of writing audio descriptions is ever-evolving, from dry and factual to universal access embodying the spirit of the work. To that end, Andy's

writing captures the humor and absurdity present in Joseph's art. These descriptions are for everyone to read, and I encourage you to do so.

Readers include: Andrew Coughlin, Allie Foradas, Evan Garza, Sue Killam, and Denise Markonish. Recorded by David Dennison at Studio 9 at the Porches Inn, North Adams, Massachusetts.

This project has been supported by the Krakow Witkin Gallery, Boston, and UP Initiative. Programming at MASS MoCA is made possible in part by the Barr Foundation, Horace W. Goldsmith Foundation, and Mass Cultural Council. Special thanks to Amy Chen, Meghan Jones, and Paulette Wein for assisting with this project.

The works in the exhibition are courtesy of the artist; Krakow Witkin, Boston, Massachusetts; and Air de Paris, Romainville, France.



## Exhibition Entrance

*“We generally know what a conversation sounds like, but what does a conversation look like?”*

—Joseph Grigely

Joseph Grigely’s work focuses on deafness and disability, and the perception of sound as visual media. Deaf since the age of ten, Grigely describes his life as “watching the world with the sound turned off,” paying close attention to language, communication, and human interaction.

The exhibition title, *In What Way Wham?*, comes from one of thousands of utterances in Grigely’s enormous archive of handwritten notes passed to him by people who do not know sign language. This archive is the basis for the centerpiece of the exhibition, *White Noise*, whose title refers to the full spectrum of audio frequencies. A visual equivalent of this phenomenon, the installation immerses viewers in a floor-to-ceiling array of thousands of notes representing fragments of conversations from thirty years of the artist’s life. While Grigely considers the formal arrangement of each piece of paper, much like artists

Josef Albers and Sol LeWitt, he is also concerned with reshaping ordinary conversations into a creative form that merges art and literature.

Though *White Noise* is visually noisy, it is ultimately silent, a trait that is palpable throughout the exhibition in projects such as *Songs Without Words* and *St. Cecilia*. Alongside works from more than two decades, the exhibition also features a new series of new works exploring the disabling side of being deaf. *Craptions*, *Between the Walls and Me*, and *What the Stress Amounts To* serve as archives of social contact—highlighting the frustrations and complications of disability that cannot be ignored, and that have deeply unsettling consequences.

Through humor, pointed commentary, and flipping the script on the ability of disability, Grigely prompts us to join him in scrutinizing the beauty and failings of communication, and ultimately the look rather than sound of conversations.

## **Gallery 1: Right of main entrance**

***Bulletin Board, 2010***

***Bulletin Board II, 2012***

**Pigment prints**

**Editions 2/3**

**47 1/2 x 126 1/2 inches each**

This piece consists of two identically sized photographic prints mounted on Plexiglas that are presented side by side. Both images are of bulletin boards surrounded by light wooden borders that frame the image on all sides. The print on the left shows a bulletin board crammed edge to edge with overlapping images of announcements for exhibitions at various galleries. At the top right corner is a poster depicting a woman with blonde hair holding a necklace in her hand while two other blonde women lay on a tarp on the ground. The printed name of artist Rosemarie Trockel is truncated by the overlapping flyer to the right, which features a painting of a starburst of orange, blue, red, and yellow. The text at the bottom reads, "Chris Johanson". Below, to the right, is an image of a Black man driving a red car through a small town. Atop the hills above, the word "Afrobiotics"

looks over the town like the Hollywood sign. On the right side of the bulletin board's upper left corner is a poster creased horizontally and vertically; it is white with green paint and says "At Bürofried." Below that is a word search with black letters on white paper. At the top, the words "Livres D'Artistes L'Invention D'un Genre 1960–1980" are outlined in red. Additional words circled in red include: Abramovic, Barry, Bochner, Douglas, Finlay, and Filliou. Some of the words are obscured by other overlapping postcards. Filling out the space are other posters, a selection of which advertise the 1997 Small Press Book Fair, and exhibitions by Douglas Gordon, and the esteemed ableist Sophie Calle.

The second bulletin board is a replica of the first, yet all the posters have been removed. The chaos becomes like a loss. The white naked surface of the bulletin board holds on to small bits of paper and staples that the posters have left behind. The board is refreshed and ready for the next smattering of exhibition ephemera.

## **Gallery 2: Straight ahead from main gallery entrance**

### ***White Noise (monochrome), 2000***

#### **Oval-shaped room, conversations on white paper, pins**

This work exists in two conjoining similarly oval-shaped rooms. The first room is 26 x 19 x 14 feet and is covered from floor to ceiling with about 2,500 pieces of white paper of various sizes. A white gauze fabric hangs taut across the ceiling. Each piece of paper contains handwritten text, some on tablecloths, notecards, hotel stationery, or bits of scrap. Similar to how white noise is comprised of every frequency, this room is filled with things to look at, but from a distance none of it is immediately distinguishable. The notes contain bits of conversations and words with no obvious context, and some include drawings. The corners of these papers are backed by the white walls, causing the dark blurs of text to visually clutter and cluster. Once, if at all, the text comes into focus, the amount of information to process is overwhelming. The comparison to audible white noise is more than justifiable.

Sample texts include:

White index card-sized paper with writing in black ink. It reads: “Sam told me you asked him if you can make an installation in his glove compartment! What do you propose to store in there?”

White index card-sized paper with writing in black ink. It reads “Textual” after which there is a word scribbled out. Below that it reads “Torous,” and under that is a line drawing of a dinosaur-like creature with an open mouth, one dot for an eye, spikes across its back, and a long tail that ends in three spikes. It appears to only have three legs, and the front one looks a bit like an outline of the state of Florida.

Slightly off white post-it note-sized paper with blue writing. It reads: Here, the gallery is so big, so straight, so clean, But it’s not a deep and sensitive white space. It looks like a blank space.”

White index-card sized paper. At the top in red is printed “Manifesta 1;” under that in black is printed “Foundation European Art Manifestation.” The writing on the card is in blue ink. It reads: “Plastic icicle-pop makers v kitsch.” Below the text is a line drawing. It is a rectangular top with six ovals drawn in

two rows of three, each with the top of a popsicle stick drawn into it. The upper right hole is empty, but an arrow points to it and next to it is a popsicle stick. Below the front edge of the rectangle three rectangular shapes protrude indicating geometric popsicles.

## ***White Noise (polychrome), 2023***

### **Oval-shaped room, conversations on colored papers, pins**

The second oval room, slightly smaller than the first one, is 23 x 17 x 12 feet and features notes on a range of colored pieces of paper. The notes range across shades of red, orange, blue, yellow, and green, making it even more of a challenge to detach one's focus from the wall. Note by note, pixel by pixel, each color demands attention equally, thus scrutinizing the overall importance of the written text.

Sample texts include:

Hot pink index card-sized paper with writing in black ink. It

reads: “he said, and don’t forget about nascar.” Below the text is a rushed line drawing of a car that doesn’t look like it would go very fast.

Full-sized sheet of faint yellow paper it has a light gray grid, vertical lines down each side, and one horizontal line across the top. The grid does not exist in the margins. On the left side are three holes and a bird logo with the text: National Brand, 42-182 100 Sheets Made in U.S.A. The text written on the sheet is done so in angular punk rock letters. It reads: “Even if I pass this class w/a C or somethin’ that’s ok – it’s been an educational term in a lot of ways.” Further down the sheet the word “ECLECTIC...” is in all caps. Below that it reads: “Need to finish it up this evening: has poems n’ stories by my pals (+ a couple strangers), 2 poems o’ mine, the ‘gothic word find,’ a coupla cartoons, my wee intro rant which incl. a ‘lil societal commentary + a list of good cheezy touist crap around MI (‘Kitschigan’).” Further down in all caps it reads: “GREEN DAY is punk rock?! No way.”

Orange index card-sized paper with writing in black ink. It reads:  
Knotty or Naughty? PINE

Full sheet of faint yellow paper that is hung horizontally, it has



three holes across the top and with blue vertical lines, one red horizontal lines a third of the way down the sheet. The black ink text reads: “Do you know the joke about New Directions Press? Ezra P. used to call it Nude Erections”

## **Gallery 2: West side**

### ***Between the Walls and Me, 2023***

**Cast plaster and aggregate with damaged walls**

**Edition 1/3**

**15 x 12 x 8 inches**

Resting on its side on the floor is an artificial stone bust of the artist. It has the effect of being made of marble and is in the style of ancient Greek busts. The features are realistic, showing the artist's full beard, balding head, and surrounding hair in a horseshoe shape. The eyes are open, with detailed pupils staring ahead. The sculpture is missing chunks where it has been thrown at the surrounding wall, causing scratches and damage to the gallery walls and on the surface of the bust. An additional audio track of the artist smashing the head against the wall is included. In the track you hear labored breathing, banging, and debris falling to the floor.

# ***What the Stress Amounts To, 2023***

## **Wine bottle capsules 36 1/2 feet high**

A thin multi-colored pole stretching from the floor to the ceiling is comprised of the labels and foil of over 500 bottles of wine. Perfectly stacked and sequenced in reds, whites, black, gold, oranges, blues, greens, and shades of cream, the pole appears to be holding the ceiling from collapsing and the floor from giving way. Each label seems to have been removed from its body with surgical precision, or perhaps meticulously reconstructed to retain their collective dignity.

How would  
William Févre,  
Louis Latour,  
Chateau Mezain,  
Cave de Lugny,  
Latour Haute-Garonne,  
Béatrice et Pascal Lambert,  
Bouchard Père et Fils,

Chapoutier,

Louis Jadot,

Château Segonzac,

or Joseph Drouhin

feel if they knew that they now served as part of a load-bearing rod in some art museum?

## **Gallery 2: East side**

### ***That's What We Live For, 2006***

**Painted urethane**

**AP**

**14 ½ x 12 x 11 inches each**

On the floor are two white buckets upside down in lieu of chairs. They are the type purchased from a hardware store to hold large quantities of paint. They are positioned comfortably apart allowing enough space for each sitter to converse while ice fishing, waiting together for a wandering fish to bite.

### ***Cold Comfort, 2006***

**Pigment print**

**Edition 4/10**

**9 ½ x 5 ½ inches**

This image is a framed photo of a newspaper article, hung on the wall near the two buckets of *That's What We Live For*.

Two men dressed in winter clothing sit on buckets across from each other. They are fishing on a large block of ice floating in a harbor. They each hold a rod at different angles. The man on the left looks to be inspecting the tip of his rod while the other man looks at a fish hanging from the end of his hook. It is assumed that they have cut a hole in the ice to drop their lines in, but one is not seen. In the background are a segment of the Chicago skyline, snowy ground, and high-contrast trees and other structures.

The caption from the news article reads: Bill McNamara (left) and Daryl Szyska, both of Chicago, ice fish for perch in Belmont Harbor Sunday morning. “People think we’re crazy, sitting out here on a block of ice,” Szyska said. “But relaxing out here, having conversation, that’s what we live for.”

## **Gallery 4: Hallway**

**This work contains some adult language.**

### ***Blueberry Surprise, 2003***

**Pigment Print  
Edition 10/12  
72 x 48 inches**

### ***Blueberry Surprise, 2003***

**Vinyl wall frieze  
50-foot wall**

### ***Blueberry Surprise, 2003***

**Audio performance of *Blueberry Surprise: A Play for Three Voices* at the Serpentine, London, September 22, 2017  
Running time: 38 minutes, 6 seconds**

**Scan the QR Code to listen to an audio performance**

**of *Blueberry Surprise*. Or visit [massmoca.org/blueberry-surprise](https://massmoca.org/blueberry-surprise)**

The 50-foot wall is covered in a band of vinyl text which runs across the upper middle of the wall and spans 20 inches high. The text consists of a series of conversation fragments from different speakers and situations, which have each been removed from their original context and rearranged, creating gibberish. Each speaker change is indicated by a color change of either red, orange, or black. The text inscribed on the wall is only an enlarged excerpt of the original print that hangs in a white frame halfway in the middle the wall, hiding part of the vinyl behind it. It is recommended to use an ocular character recognition (OCR) app like Seeing AI in order to read this text since it spans so much of the wall.

For your listening pleasure and overall convenience, scan the QR code to access a dramatic performance of this text. The recording is approximately 36 minutes long.



## **Gallery 4: End of Hallway**

### **Joseph Grigely and Amy Vogel, *Something Say*, 1999**

**8mm and 16mm film transferred to DVD**

**Running time: 7:33**

**Edition 2/3**

This piece is filmed on Super 8, 16mm film, and video.

A white woman with wavy dark hair, bangs, and a ponytail looks out over the water. She is wearing a long dark coat, green shirt, red scarf, and gloves. She is filmed repeating the same actions over and over. Looking out over the water she turns around to face the viewer. She turns slowly at first, then completes her spin quickly, looking to the left, then the right, and sometimes crossing her arms or leaning on a railing as the wind blows her hair. The artifacts of the different mediums set the mood of her actions. At times the image is overexposed, and the colors are saturated and unnaturally bright. The black-and-white shots are dark and hide detail. These effects affect the meaning of each shot. Is she looking for someone? Is she impatient or anxious? Is

she cold? On two occasions the screen splits into two. She then faces herself momentarily before returning to a single image. This video is not entirely silent; briefly, at one point, it includes aimless whistling.

## **Gallery 5: From left wall and counter-clockwise**

### ***Songs Without Words series***

**Digital pigment prints on Hahnemühle photo rag paper  
36 x 30 inches**

### **Move to left and counter-clockwise through galleries**

This series of eleven images depicts folded spreads from printed editions of *The New York Times*. Each image shows performers and conductors on stage, each with their mouths open amidst singing or shouting. In each spread the newspaper's original image captions have been digitally removed, though the surrounding article text remains. This component of the works will not be described. Selections from this piece have been recorded. The complete written descriptions are available on the exhibition's website.

# ***Songs Without Words (A Sampler of What's to Come), 2012***

## **Edition 1/3**

This photo is black and white.

Two people stand on stage with an orchestra in the background. A white woman in a dark strapless gown looks ahead. Her mouth is open with a slight smile that emphasizes her cheekbones. Her dark hair is pulled back in a bun. She holds out her right hand by her side, palm up, her left hand intertwined with the hand of the man next to her. They raise them up above her head. The man is white with short blonde hair combed back. He wears a black tux jacket, white shirt, black bow tie, and matching cummerbund. His left hand is lifted high and out of frame. His mouth is a large black oval pressing his chin to his neck. The orchestra is out of focus, portrayed as curved blurry bodies in the background.

## ***Songs Without Words (Eartha Kitt), 2012***

**AP**

This photo is black and white.

An older black woman on stage opens her mouth wide just inches from a microphone. With her eyes staring ahead she hovers her left hand before her chest, spreading her fingers open. Her right hand is lost in the pattern of her long lamé gown, a dark contrasting pattern of mushy and vaguely floral-like shapes connecting in all directions. The stage lights shine atop her head, distinguishing her curly short hair from the dark background.

## ***Songs Without Words (Zorn), 2021***

**Edition 1/3**

A white woman is conducting an unseen ensemble. She is pinching her left thumb and index finger and holding them at eye

level a foot from her face. Her mouth is open wide in a nearly perfect circle, showing no teeth. Her eyes are closed tight. The woman's right hand holds a thin baton that's facing away from her body and positioned right below the chin. The gesture is caught in motion. Her dark blue clothing blends into the background, emphasizing her skin.

## ***Songs Without Words (Andrea Bocelli), 2012***

### **Edition 2/3**

This photo is black and white.

Standing amongst orchestra members, a white man with salt and pepper hair wears a dark tuxedo jacket, white shirt, and white bow tie. His eyes are closed, and his mouth forms a large dark circle. His arms are glued to his sides as opera singers are known to do. A conductor to his left leans towards him and gestures his baton. The conductor's fingers are outstretched in front of his face.

## ***Songs Without Words (Garanaca), 2020***

### **Edition 3/3**

A white woman with shoulder-length blonde hair in a black dress stands to the right of a theater set. On stage with her are three empty burgundy leather armchairs. The background is a muted purple. There is a door behind and to her right. Its bright white frame contrasts with the wall, distracting focus from the woman. She is grabbing her face at the temples, squeezing her eyes tight, and screaming, or perhaps singing, in anguish.

## ***Songs Without Words (Maxwell), 2012***

### **Edition 2/3**

This photo is black and white.

A black man wearing a dark suit jacket is seen from the waist up. He wears a watch and a ring. The stage lights highlight his tight curls. He grips a mic stand with both hands and leans into it.

With his eyes shut and mouth stretched, his facial expression evokes power or anguish or bliss.

## ***Songs Without Words (Julia Bullock), 2020***

### **Edition 3/3**

This photo is black and white.

Framed on the left of this photo is a light-skinned black woman with natural hair positioned behind a music stand. She is wearing a black long-sleeved top that blends into the background. Her hands are out before her at waist level. Each hand faces inward as if holding a large invisible ball. Her steady dark eyes focus on the back of the hall while her mouth is stretched into an oval as wide as it can possibly get.



## ***Songs Without Words (Pearl Jam), 2023***

### **Edition 1/3**

This photo is black and white.

The image shows the profile of a man with long dirty hair and full beard. His head is tilted back, his eyes clenched tight, and mouth stretched projecting his voice into the microphone inches from his face. His hands grip the mic tight, as if they are fused to the stand. He wears a token flannel with the sleeves cut off and a black t-shirt underneath. A white stage light drowns out his left arm while beaming to the ceiling.

## ***Songs Without Words (Mirga Gražinyte-Tyla), 2023***

### **Edition 1/3**

On stage is a white woman with long dirty blonde hair, her wavy bangs framing her face. Her mouth is open forming a large “O.”

She is looking off to her left, holding a baton in her right hand while her left pinches thumb to forefinger. She is wearing a sweater with a black and tan chevron pattern. The arrows aim from left to right. Staring long enough will surely create an after-image of alligator teeth. An orchestra sits in the background against a warm brown wall. A man with blonde hair, glasses, and a black mask faces the conductor. To the right of the photo is the shape of another player's poofy white hair or wig-hat. It can be easily mistaken for a dandelion.

## ***Songs Without Words (King of Dembow), 2023***

### **Edition 1/3**

A black man with cornrows braided back holds a microphone in his left hand. His mouth is open in the shape of speech and not song. He is wearing a thick green leather jacket with a furry white collar. Diamonds on the shoulders reflect the stage lights as they highlight the emerald Louis Vuitton logos. He is wearing a gray shirt. Around his neck are three 1-inch gold chains resting on his collarbone with gold dog tags hanging from longer

links. Projected behind him are large abstract circles soaked in violet and pink. Lines of black, bright pink, and white alternate horizontally, creating the impression of a graffiti-tagged security door. There is a large letter “M” in a stylized, angular font that resembles two triangles jutting out towards the corners of the man’s head.

## ***Songs Without Words (Mufutau Yusuf), 2023***

### **Edition 1/3**

A shirtless black man is centered in this image. The back of his head pushes into the ground as do his feet. The floor is a lurid neon red color cast with the man’s shadow. His hands are contorted at the sides of his chest. His eyes are open as his mouth stays halfway. His body is a semicircle with his head and feet supporting his hips and torso as they bound off the floor.

## **Gallery 5: Center of the room**

### ***Dog from "Riva Degli Schiavoni," 2003***

**Painted fiberglass  
Edition 5/5  
27 x 29 x 9 inches**

On the gallery floor stands a life-sized sculpture of an adult dog. It is painted entirely white and has the texture of rough fur. The breed is undetermined, and since it was sculpted based on a painting by the eighteenth-century Italian painter, Canaletto, some of its body is purely speculative. The dog's rear is up, and it leans its front legs forward, ready to pounce or play. Its tail is straight up, with the tip curling forward towards its back. It has cocked its head to the left. It's poised as if it heard its name, a squirrel, the doorbell, or someone dropping a biscuit. It rests on a short plinth raised slightly above the ground.

## **Gallery 6**

### ***Remembering is a difficult job, but somebody has to do it, 2005***

**Two-channel video installation with sound, artificial  
palm trees, c-prints  
Edition 5/6  
Room-sized installation**

In this dark room, a video of foamy ocean waves is projected on the wall and flanked by two tall fake palm trees. There is a smaller plant on the floor to the right with a small vintage TV on the floor next to it. Three framed photographic stills from the projected video hang on the adjacent wall to the right so that the horizon line of the landscape depicted aligns rather than the tops of the frames. Outside of the room hangs a small framed black and white photo of the cast of the 1960s TV show, *Gilligan's Island*. In the image the cast is gathered around a portable radio, heads tilted in listening. The man nearest to the center cups his hand to his ear. On the bottom right corner, the photograph is signed: "To Joe! From Gilligan's Island, Bob Denver 'Gilligan'."

The video shown on the TV is as follows:

The artist Joseph Grigely enters from the left and sits at a table. A microphone on a stand leans in from the right, and a glass of water is waiting on the left. He is wearing a dark long-sleeved shirt. His brown hair is a little messy. He is wearing glasses and has a brown and gray beard. Throughout the video, he holds and fidgets with a pencil between both hands. Off-screen a woman asks him three questions: “Do you remember exactly how it goes?” “How about without the words? Do you remember the music?” and “What about any others? Do you remember any other?” When his interviewer speaks, a small window containing an ASL interpreter appears on the upper right. The window is only on screen when the interviewer is talking. The artist sings. While singing the first song (the theme to Gilligan’s Island) he places the pencil down and uses his hands to emphasize the words “Crash! Bang!!” then picks up the pencil on “Crack!” When humming the next songs (various TV commercial jingles), he taps out a telegraphic rhythm with the forefinger of his right hand. He then goes back to playing with the pencil as he sings the rest of his songs. He then exits to the left. The video fades to black. The title appears in white text: *Remembering is a difficult job, but someone has to do it.*

Projected on the wall of the room, between the palm trees behind the TV, is a silent, slow-moving video of two looping scenes. Every 40 seconds or so the scenes rotate. A crystal-blue body of water surrounded by icy banks swaps a different view of itself. In the opening image the lower left corner of the shot features a white landscape with bumps and jagged edges. The shadows that are cast resemble the surface of the moon and seem just as lonely. Across the bay are similar white banks. They are the horizon separating the blue water with a lighter shade of sky. Dozens of icebergs spot the water. Some appear as tiny white dots and others as passing ships. In the second shot the bank in the foreground is no longer there, and the positions of the icebergs have shifted slightly.

# **Gallery 7**

## ***Craptions, 2023***

**Pigment prints**

**Edition 1/3**

**16 ½ x 23 ½ inches each**

These pieces are hung horizontally in black frames, without mounts, which makes them look like TV monitors. There are no individual titles for this work.

### **Left to right**

1. A screenshot of the YouTube web browser shows the face of a male singer. He has short black hair that is receding at his forehead, and a full beard. The collar of his shirt is white. He sings into two gray microphones. His mouth is wide open and his eyebrows slightly furrowed. He looks ahead. His face, microphones, and collar are lit. Everything else is dark. On the lower right of the video is a label in white. It reads: “subtitles/closed captions unavailable.” On-screen



text below the video reads: “Caruso bracket the most powerful end bracket.”

2. Onscreen is a still of a soccer match. The field is green with tan patches. There are two men in blue uniforms, two men in yellow uniforms, and three men in white shirts with burgundy diagonal lines. One of the players in yellow appears to have just kicked the ball, although there is no ball in sight. His teammates rush towards him. The men in white and burgundy stay in place on the field. In the distance is the goalie, a black and tan and white blur before white netting. Behind and half the height of the netting is an advertising banner that runs around the field. It contains: in white text the word “mastercard” next to a red circle overlapping an orange circle on a black background; a red background with white text that reads “GOL Mais conforto Gol Brahma Brahm;” and a blue background with white letters and the word Conmeco (the rest is cut off). Behind the banners are photographers and men standing in line facing the crowd in the stands; they wear black pants and yellow jackets, and black hats. The crowd in the background is full, and many people appear to be wearing orange jackets. The caption, which is a third of the way up from the

bottom of the image in a black box with white text, reads:  
“>> [SPEAKING NON-ENGLISH].”

3. This image shows a white male singer with short black hair and some stubble on his jawline and upper lip. He wears a blue suit and shirt. He holds the black mic up to his open mouth. His eyes are shut, and he has a slight furrow in his brow. He wears a small inner-earpiece. The background is an abstract blur of orange and yellow, with a center of light blue and a few black blotches. The blue captions are at the bottom left of the screen in a black text box. They read: bracket “singing foreign language” end bracket. There is one musical note above the first bracket.
4. Within a mass of green and yellow floating plants is the face of a ruddy brown hippo seen from the snout up. A single yellow flower rests upon its head. The image is blurred of any fine detail. In the caption, a symbol for musical notes is shown in white text in a solid black block in the upper left corner.
5. At the bottom and off-center are the words “pterosaur bellows” in round brackets with musical notes above. A

winged creature soars above a distant, dark tree line. Its head partially obscures the low, hazy sun, and only the creature's silhouette is distinguishable. The featherless creature's long neck, head, and straight, pointed beak vaguely resemble that of a crane or a pelican; the perspective of the creature is unclear. Its silhouette may indicate that the creature's body is quite short in comparison to its wings and head.

6. The image shows a screenshot of the YouTube web browser. On the top left is the YouTube logo (a red rounded square with a white "play" triangle in it and the word "YouTube" in black). On the top right is a search bar. The video and view controls are at the bottom of the screen. A time stamp reads "0.03 of 29.46;" the closed-captioning symbol is underlined in red. Below the video, the stats read "4, 314 views–Nov 8, 2019" with 82 thumbs up. In the lower left, the caption reads: "Music."
7. This image shows a smoke-filled bridge. The white word at the top left of the screen reads: "CRIMEA." The opposite corner reads: "W S J." The view is from behind a row of unmoving vehicles. The near background is predominantly

shades of orange and yellow with a bright yellow and white area slightly to the left and center. The smoke smears the colors in its haze. The wide bridge is lined by unlit streetlights and appears to be abandoned. Captions at the bottom center read: “lilting glockenspiel music.” There is a small bar of black text in a white text box that reads: “Video: Massive Explosion Destroys Part of Russia’s Crimea Bridge.”

8. On-screen text at the top left of the screen reads: “The Victoria Derbyshire Show, BBC, BBC Live, Windsor.” At top right, a white logo reads: “The Sun.” At the bottom, partially obscured by the caption hashtag, the text reads: “Victoria live, Princess Eugenie’s Royal Wedding.” In the center, a white woman in a white bridal gown ascends a wide stairway. Her dress has long sleeves, a full skirt, and a train about twice the length of her skirt. She has brown hair and an assumed tiara on her head. She lifts the front of her skirt as she steps. The light-colored stone stairs are lined with colorful plants and flowers in place of a banister. Five men in dark suits all look in different directions sizing up the area. One member of this security detail is straightening the end of the train. Another bends over inspecting the hem of her dress. A woman in red stands by taking notes with

a clipboard. At the bottom and centered, the blue caption reads: “Not sure... What a beautiful breast. Absolutely fitting her.”

9. On-screen text at the bottom of the screen reads: “CNN Democratic Presidential Debate hashtag DemDebate. Topic: Political Revolution vs Improving the System.” Below the CNN logo on the right is the time stamp of 5:45 PM PT. Two white men in black suits stand behind blue podiums with white frames. They both have white hair. The man on the left has on a red tie. His face is obscured by the caption reading: “Why don’t you tell the truth. we all make mismistakes” (in white writing in a solid black text box). The man appears to be facing forward, toward the camera. The man on the right wears glasses and a blue tie. He faces toward the other man. Mouth open in mid-sentence, he gestures toward his debate opponent with a loose, open palm. Behind the men is a blue stage with a red floor. The wall is lined with a deep blue backdrop with the red CNN logo repeated across it. There are other logos repeated, but they are unrecognizable.

# ***Travels With Tess, 2023***

## **Pigment prints**

**Edition 1/3**

**23 1/2 x 16 1/2 inches each**

Each piece contains four photographs of text messages displayed on iPhone screens, with a woman's hands holding them. The images are taken from several points of view in which the phone is being held out for the photographer to view. Each piece is divided into quadrants of images, featuring one phone and hand per quarter. They are framed and hung on the wall in portrait orientation.

A selection of this work has been recorded. The complete written description is available on the exhibition's website.

## **Left to right on the wall**

### **1. Upper left phone:**

You missed a  
very engaging

conversation  
between the  
people behind  
us at security  
about what  
glass they  
decided to use  
for their chicken  
coop

**Upper right phone:**

Did you see  
that choice.  
Wine water...  
water wine...

**Lower left phone:**

Barely  
I can't turn it off

**Lower right phone:**

Not today

**2. Upper left phone:**

your bread (this text is cut off half way at the top)

lol I walked very

confidently into

the men's

washroom

**Upper right phone:**

I'm getting

confused

typing for so

many voices haha

**Lower left phone:**

Shit.

**Lower right phone:**

I'm hiccupping

**3. Upper left phone:**

You love to violate all

the laws of archiving



in the name of  
archiving

**Upper right phone:**

Cucumber

sushi

I like it

It's exactly what

it sounds like

**Lower left phone:**

I will die

That's the point

of a second—

two deaths!

**Lower right phone:**

It's crickets and

water

**4. Upper left phone:**

Why am I giving you

shit?

Because we don't  
want to break the  
same rules

**Upper right phone:**

Do you now this  
movie called  
even cool girls  
get the blues  
they grow  
extended  
thumbs

**Lower left phone:**

I don't know

**Lower right phone:**

I'm surprised they  
let you touch  
anything

**5. Upper left phone:**

Did you get a  
wine for our  
wine free night?  
Pierre is getting  
cheese

**Upper right phone:**

I think we are  
perfect poles  
between  
meaningful mess and  
meaningful order

**Lower left phone:**

I'm having fun  
but maybe the  
good mood is  
delirium.

**Lower right phone:**

I think there are  
ways to make

intentional  
chaos that are  
easier to read

## **Gallery 8**

### ***Portrait series***

**R-prints  
3 x 5 inches each**

This series consists of photos of other people's hands, each framed in black and hanging side by side along the wall. The photographs are taken from many angles, but each is closely cropped in on the hands in the middle of writing, drawing, or signing. Some of the text is illegible, and some of the drawings are challenging to make out.

### **Left to right**

***Jenny S., Detroit, 19 January 1996, 1996***

**AP**

This image is a black-and-white photo of two hands, one writing on a piece of paper and the other holding it in place. The hands

are white with short nails and rings on every finger. On the right hand is a large cocktail ring shaped like an eyeball with an iris and pupil worn on the middle finger. The ring finger has on it a large metal oval-shaped ring. A thin metal band with a small design is on the right pointer finger, and there is a metallic band with spiky components on the right pinky. On the left hand, a large metal cabochon ring is on the pointer, and two thick metal bands are on the middle and ring fingers. The designs on the bands are indistinguishable.

The hand is printing in capital letters with a black pen.

The message reads:

There's a

Rock (star drawing) who

Demands to Photograph

Any fan who

takes a photo of

him or wants

an autograph

Pat Smea.

The final word is spelled S M E A. The pen remains at the end of

the word as if they will continue to write.

There is also a fork on the table.

## ***Paula H., New York, 20 December 1996, 1998***

### **Edition 1/3**

This image is a color photo of the fingertips of two white hands; one is writing in a notebook while the other holds it steady. The writer wears a gold ring on their middle left finger, with a round blue stone in it. They write in a book with sky-blue lined paper using a fine-tipped black marker that has bled through the paper. Part of the word “permanent” is visible under their hand. The notebook sits on a brightly colored piece of material that consists of a blush pink flower, sky-blue lines, and leaves on a golden yellow stripe, dark brown lines, and thick sage green lines.

The visible area of the page reads:

Gallery

store front  
guess I have  
clothes and a  
boyfriend  
Valedictor

The marker remains at the end of the word or name as if they will continue to write.

## ***Chris O., Copenhagen, May 1996, 1997***

### **Edition 3/3**

This image is a color photo of two hands; one is writing and drawing on a piece of paper while the other holds it down. The hands belong to a Black person who has fairly short nails and a gold ring on their right ring finger. It is twisted away from the camera. They write and draw on a few pieces of folded white paper using a black, fine-tipped felt pen with a barrel that is blueish green. The folded papers sit on a moss-green table. A white dish hosting brown liquidy meal sits near the writer's left



hand. Some cutlery is neatly placed on the table, and beyond that is a semi-dirty plate. To the writer's right is a white piece of paper with a piece of golden rod under it. The writing is almost unintelligible due to the lightness of the words, the angle, and the camera's focus. It is also possible that some of the writing has bled through the other side. One word is obscured by the writer's pinky finger.

The page reads:

Danish TV

What to film [illegible word]

When he [illegible word] [illegible word, "out"]

[obscured short word] his [illegible word, possibly bodied or buttered?]

There may be a final word on the last line, and/or another line of text, but they are quite faint. The busy abstract line drawing appears to outline the words four or five times, following the curves of the words. The lines go toward the bottom of the page, but the person's hand covers it. There are a few words written parallel to the rest. The first two appear to be "one love" and are outlined in a similar style. Below that are more words covered by the hands.

## ***Wassily Z., Wien, June 19, 1997, 1998***

### **Edition 2/3**

This image is a color photo of hands and paper. The left hand that is holding the paper in place is in focus; however, the rest of the image is blurry. The hands appear to be white. They have short nails. Their left middle finger holds the white page, and their left pointing finger is crossed over the middle finger. The page has a slight crease horizontally as if it were folded in half and spread back out. Though most of the writing is illegible, it appears to be written in a black ballpoint pen. The writer has written about six lines of text and is near the bottom of the page. The words on the upper half and lower half appear to go in different directions as if the writer started on one half, then spun the page 180 degrees and kept writing. Perhaps there is an unseen writer sitting across from the person whose hands are visible.

Near us, on the upper half of the page (and upside down to the

writer), a word is written in cursive. It ends with the letters “l l a t e” or possibly “l l a f e.”

The paper rests on a slightly reflective surface with a slender white frame. The person may be wearing a medium blue sweater.

## ***Robin K., Rotterdam, June 1996, 1996***

### **Edition 1/3**

This is a black-and-white photo of light-skinned hands with short fingernails. They hold a half-smoked cigarette in their left hand. Their other hand writes on a small legal pad that lays on top of other pieces of paper. The cursive writing reads: “you learn to read drunk peoples handwrit,” the end of the word is not visible. Underneath the notepad, the texts are mostly illegible and written in a combination of cursive and straight print, even within the same word. The text includes these fragments: “the hous,” “e orders,” (indecipherable), and “music.”

# ***Unknown, Manifesta 1, Rotterdam, 1996, 1996***

## **Edition 1/3**

A very blurry black-and-white photo. Half is extremely blown out, and the other half lies in dark shadow. Because the image is so dark, it is hard to distinguish the tone of the person's skin. Only the right hand is visible, and it is unclear what kind of utensil is being used to write. Only some of the text is legible, such as "his wife got angr," where the hand blocks part of the text. The word "space" is written upside down below the previous line, and there are other sheets of paper with illegible writing above the main sheet.

# ***Ingvil A., Copenhagen, 28 January 1996, 1997***

## **AP**

The left-hand side of the photo is taken up by a large white

ceramic soup tureen with small blue flowers. The opening at the top is fluted, and there is a silver ladle inside and a brown liquid. On the right-hand side is one hand of medium complexion. It is holding a blue writing implement with white dots on it. The tip of the writing implement is cut off, but it is writing on a piece of graph paper. The writing is not very legible, but there is a line arching across the paper to the circled word “you.”

## ***Amy V., Ghent, 29 January 1997, 1997***

### **Edition 2/3**

This image is a color photo of one hand being held up. The photo may have been taken outside at night with a flash. The background is dark with an unclear series of white bars or a door frame. The person’s hand is at top left. Their elbow is out of the frame. The top of their upper arm and shoulder are along the bottom of the image. The hand appears to be white. It has short nails. The cuff of their moss-green sweater is visible under something, likely a wool coat, that is dark gray. The hand assumes the shape of an ASL sign for the letter “e.” The open

palm faces us. The fingers are bent, and the fingertips rest at the top of the palm, on the upper end of the thumb resting across the palm.

## ***Ellen C., Jersey City, 5 July 2003, 2003***

### **Edition 1/3**

At the top right and bottom left of the image is a pair of hands. In the right hand is a dark-colored pen. The left hand holds a piece of white paper in place and has what looks like the end of a cigarette between its index and middle fingers while the right hand, in clear printing, writes: “I had a dream about you I (scribble) am supposed to meet you in Jersey City I fly all the way from London but I am so ru...” the photo was taken before the sentence could be finished.

## ***Jenny S., Ann Arbor, Michigan, 7 December 1995, 1996***

**AP**

This image is an out-of-focus brown-hued photograph with two hands and graph paper. The person appears to be wearing gloves with a metallic weave. The graph paper they write on is bigger than an average size of paper. It has a yellow hue. None of the words are legible, but the blocks of text appear to have been written from at least two different angles. A couple more pieces of paper, which also have writing on them, stick out from under the graph paper.

## ***Amy V., Ghent, 30 January 1997, 1997***

### **Edition 2/3**

This image is a color photograph of the fingertips of two hands. One draws on a piece of paper with sections of writing on it. The hands are white with fairly short nails. There is a bit of dirt under some of them. The hand draws with a slender felt-tipped pen. A pencil with a green body lays across the paper. The paper has been folded into four sections and spread back out. Across the top, under some writing and slightly above the center crease, a hand works on a drawing. It resembles a crystal port or sherry

glass, parfait cup, or perhaps a crystal doorknob. It consists of a circular base and a stem or spindle. The knob or bowl takes up about a quarter of the top right section. Perpendicular to the drawing are blocks of writing in three of the four quarters, the majority in the bottom two.

Much of the writing is obscured. Yet some visible words, starting in the top left, read:

perhaps a  
favorite hobby

The bottom left words read:

I changed my  
mind - I don't  
want you  
to write  
, much  
weak to  
read it.

The bottom right reads:

I wish you could [illegible word, possibly lip]



me by feel - like last  
night when I was sp-  
for you + all you c-  
feel was my breath  
perhaps the movement  
[illegible word, possibly lips]

## ***Music from St. Cecilia, 2012***

**3 digital pigment prints**

**Edition 3/5**

**24 1/2 x 19 inches each**

**Three framed prints of black and white sheet music**

In this image are three pages of sheet music displayed. The pages look familiar and include the basics: clefs, musical notes on and between the staff lines, and other common sheet music iconography. There are also lyrics featured on these charts. They are as follows:

### **1. The Czar is Afraid of Everything**

Lyrics by JOSEPH GRIGELY

Music by RICHARD RODGERS

*arr. RON DOWNS*

Rain-drops on ros-es and whis-ky on kis-ses  
Pine-y cold sa-kad and warm wool-y mis-sus  
Brown pa-per bags\_ got up\_ with drink  
Li-sa is one of my fa-vor-ite things  
Cream-y ex-po-nents and news-pa-pers too\_  
gour-ments sleep-ing and chil-dren with sin-ew  
Woo-gies that fly\_ with moose on their wings  
The Czar is a-fraid of e-ve-ry-thing  
Ghosts in white tress-es and blue tat-tered tires\_  
So-phie and Ted and my goats in A-las-ka  
Sil-ver shite wiz-ards that bond in-to sprigs  
These are a few of my fa-vor-ite things  
When the dawn barks  
When the pea sings when-ev-er they de-cide\_\_\_\_\_

I slipped to Sep-tem-ber by ve-lour thighs  
And then I don't feel  
so  
bad\_\_\_\_\_

## 2. Check Close Those Lucky Legs

Lyrics by JOSEPH GRIGELY

Traditional

*arr. Ron Downs*

Check close those\_\_\_\_ luck-y legs Lips and hair are white  
What the close is trying to tock When I'm forced to slip  
John-ny was a bas-tard child Doo-sie wants a collie

Don't fore-tell a sea-food dog\_\_\_\_\_ when I'm going to die  
Tell the chip-pers brown and black the weather-er man is  
ripped  
Nel-lie wants a sto-ry book\_\_\_\_\_ She thinks dogs are  
falling

Ree-vy Ste-vens coughs up blue Now you see our  
mind\_\_\_\_\_

All the socks\_\_\_\_ flip-pin' fly Hang-ing in the road My  
Ask for me my lit-tle bride In a flo-wer pot\_\_\_\_\_

Whis-per wa-ter works for me Tell me if you lied  
wom-an read the sto-ry once You'll be sure to know  
Do for me\_\_\_\_\_ ho-tel lots When it's thick it's fried

### 3. **Cy Licks Light, Holy Fright**

Music by FRANZ GRUBER

*arr. Ron Downs*

Cy\_\_\_\_\_ licks light, ho-ly fright Call his mom,  
Sail-ling light! Rolls\_\_\_\_\_ in flight! Leop-ards make  
Sigh-ing night, ho-ly sight Win-ters jaw

call his bride Round old Fer-gie's mo-ther and child  
hats at night! Lau-ra's dream\_\_\_\_\_ from hea-ven a-far  
loves the night With the hon-ney hell\_\_\_\_\_ they'll sing

O-il shi-vers so send her a smile Tell me eve-ry-thing  
Eve-ry horse\_\_\_\_\_ sings "Hal, where are ya?" Mike the Zeph-  
yr is

Hel-lo you\_\_\_\_\_ to our \_\_\_\_\_ King Christ, the strange-er is

please\_\_\_\_\_ Tell me eve-ry-thing please

born\_\_\_\_\_ Mike the Zeph-yr is born

here\_\_\_\_\_ Cheese and sal-ad are here

# ***We Need a Drinking Song, 2012***

**Urethane**

**Edition 2/3**

**29 1/2 x 18 x 19 1/2 inches**

In the corner of the room sits the cast of a wood/coal-burning stove. The standard iron and soot are swapped for a frosted glass-like build. It can easily be mistaken for an Avon novelty Snowman bottle of cologne. The vent in the middle of its belly is circular with small triangular slots, a little handle, and a nubbin to shift the smoke. The body of the stove is split horizontally looking like 2 glassy hats stacked brim to brim. Vertical lines adorn its circumference. Atop the body is three quarters of a circle that is harboring a short blunt pipe. The pipe sticks out above the stove like a sawed-off periscope. The whole thing stands on top of 3 frosty bricks. It rests on a short plinth raised slightly above the ground.

# ***Paula's Birthday Party, 1998/2016***

**Digital pigment print on photo rag Hahnemühle paper  
Edition 1/3**

**41 1/2 x 41 1/2 inches**

A square white paper tablecloth is framed and hung diagonally. Its lower half is crammed with black and blue handwritten words and phrases. At times its legibility is tight and focused, and at others it's loose and rushed. Some words are crossed out with a single strike, and others seem to have upset the author to the point of total redaction. Linearity is not a concern. There are words upside down and others piled on top of each other with no clear winner. The tablecloth is spotted with expected grease spots and smudges. A half-circle ring left from generic stemware bleeds into a red splotch. It's not a merlot stain; it's fruity like a strawberry daiquiri.

An AI transcription of this upside-down rat's nest is as follows:

, Retail

conference?

TALKING

ABOUT

3x300

darester What

for ément

3 YRS.

Tans .

Excellent.

geting

takside the authorid. And 15-20 19

N& 21 H 21 W/

This year

is so much

people werePCal, benker Feller,

3804

betton.

forstring”

LeKIN

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here

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Sie ( which is time)

GREAT

Your showet tedlike every bodyare looking

a 2 People

No bullshit

FALL CHICKEN

Thate

the

She had to get

HONG CHICKET

In

best wert

away from herfather

difficity

he's done . B

It's realy

Etckering

Ent how seed Hag MiNok-

Smithes il fartich

Hehás

Now!

The

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re-work

Love of

Ell persona

Helio



for fears

It's het

isthat Jan was

special, I hope so farnes many

DessaNet

LIS IMPORTANT

Covered

nagged out

CHATY-FORKS

He's a good. He mora lit

on Vinhacs 3 good

SIG That ERY the Kid

w/ bruises

snel Last month

GAUTE12: Watching?

MIL

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Black Riders

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altayant

# ***Fourteen Untitled Conversations, 2001/2013***

**Pigment print  
Edition 7/10  
15 x 19 inches**

This piece is comprised of multiple pieces of paper pinned with white round-head map pins inside a frame. They are arranged in four horizontal rows. They are described left to right, row by row. A selection of this piece has been recorded. The complete written description is available on the exhibition's website.

**Top row 1:** A baby-pink note with blue ink. Note says: “But I like this fantasy over here. I thought that she doesn’t have a husband. Not the mother of 3 or 4? Nice body? (an arrow points to the word “or” in the line above. Nice body?) Do I have a nice body?”

**Top row 2:** A lime-green note with black ink, the note is folded in half with a crease along the middle. On the top, written upside down, reads: “it’s so great to get out on the water again.” On the bottom, written right-side up, the note reads: “I met a guy, a

dr., in brazil who had 2 wives. In same house. One had the kids + made food. The other wore leather and rode a motorcycle.”

**Top row 3:** A washed blue note, with blue ink. The note says: “human beings are wonderfully odd.”

**Top row 4:**

A yellow note with black ink.

The note reads:

Guy: Please don't go. I

Girl: you what (underlined)

Guy: I love you

Girl: you love me? (you underlined)

Guy: yes.

**Second row 1:** A teal note with black ink. The note reads:

“My mom was sleeping in my room in Brooklyn apparently (underlined), she snooped in my drawers which were filled with “UP THE ASS” porno hardcore . . . she put my lingerie on top of them . . .” Written vertically, in the right corner: “my revenge.”

**Second row 2:** orange note with blue ink. The note reads:

“Whenever Howard holds the boy cat against his will—when he

gets away he immediately mugs the girl cat. What do fish do to alleviate their frustration?”

**Third row 1:** A hot pink note with black ink. A drawing of an alligator is in the top left corner. His paws and claws stick out, and his eyes are widely excited; in the bottom corners of the note are two bald and round heads facing each other. Their eyes and mouths are opened wide. They are clearly frightened by the gator. What is not clear, though, is whether they are seals or humans.

**Third row 2:** The white paper takes up about two-thirds of the note. Along the right side of the note is a blue and orange watercolor, with a green watercolor in a band running down the right side. The top left corner text reads “Failure” in black ink. A black line runs down the note to the bottom, connecting to a little flower-like creature in the bottom left corner. There is text at the top of the line and towards the bottom, but it is illegible. Towards the middle of the watercolor image appears to be two tree trunks in blue ink, with an orange bush popping out in the middle of each trunk. The bushes on each side are highlighted in black ink, and the two in the middle of the trunks are in blue. The tree structure to the right is shaded in blue watercolor. There

is a grass patch, highlighted in blue ink and shaded in blue. This grass runs to the right until it meets the green border. Inside the blue patch is the word “It,” and on the green border is the word “depends,” and directly below reads “on, the eye.”

**Third row 3:** A black note with white ink. Each line appears atop the next. The note reads: “Tom says ‘the maid’.”

**Third row 4:**

A maroon note with black ink.

Each word is stacked atop the next.

Polynesia

Like Gaugin

Poverty

Chicks

Govt (underlined)

**Fourth row 1:** A blue note with black ink. The note reads: She had fingers in her hair.

**Fourth row 2:** A red note with black ink. The note reads: Two young moms @ a farm. If rabbits don’t lay eggs what do they lay

**Fourth row 3:** A seafoam note with blue ink. The note reads: Heaven + Hell ends in Black this ends in white.

**Fourth row 4:** “A white note with black ink. Drawing of a flower-like creature in a shape of maybe a dog with a hat and wings, a person, a boot, and a triangle. Everything is drawn in a way that almost makes it look 3D, and I don’t think the pen ever left the paper for the part that is the most pertinent in all the figures. I have no idea what these creatures or objects actually are, I’m just writing down whatever the fuck comes to mind when I’m trying to describe it. I honestly have no fucking clue though.”  
—Meesh Fradkin, contributing describer

## ***Untitled Conversation (Men are Assholes), 2005***

**Archival pigment print and lithography**

**AP**

**15 x 11 inches**

This piece is a framed scan of a white sheet of paper with faint blue horizontal lines and faint pink horizontal and vertical lines.

At the bottom in black ink there is a note that reads:

Men are assholes  
get me some wine.  
red.

## ***Nine Blue Conversations, 2001***

**Iris print (offset version)**  
**Edition 100**  
**20 x 21 ½ inches**

This piece is comprised of nine pieces of paper pinned in varying shades of blue with round-head map pins inside a frame. They are arranged in three rows. They are described left to right, row by row. A selection of this piece has been recorded. The complete written description is available on the exhibition's website.

### **First row 1:**

OLIVIER

Very Good Friend.

**First row 2:**

Line drawing in profile of an animal with open mouth, one eye and two circles near the mouth

She Scored

Some

Vikadin

(Pain Killer)

Mixed

w/liquor

=superfun

1 did some

pergadin+

whiskey+

had a great time

**First row 3:**

That's not what

I'm talking about.

**Second row 1:**

(written horizontally along the left side of the paper, with a line that curves around the two bottom lines)



## The Detroit News Now Has Ads on the Front Page

On the right is a drawing of a dog with three thought bubbles over his head, and the text "I want a thumb." Over its right ear a rolled-up paper with gesture lines nears hitting the dog's head, and on the right by its feet is a line drawing of a handgun.

### **Second row 2:**

Last  
Night  
Nicolas  
went  
to  
Central  
Park  
at 3:00  
AM  
to play

### **Second row 3:**

What?  
Not in a bar!

I thought you said ASS

**Third row 1:**

(left side mostly written horizontally)

But generally

No

I was on a small 10 seater plane to Martha's Vineyard & at next to Jackie O

I hear few words and pick up

ladies man

Jist

sometimes and intimation

(upside-down middle)

Editor she scratched her head & I noticed the 2 wedding rings (2 is underlined twice)

(Right sideways)

the name?

but (arrow down)

Black Really (illegible word)

Sherman's label are close to

**Third row 2:**

Sex

Kitten?

**Third row 3:**

She was saying

“all inclusive”

In the middle of the room are three rectangular light wood tables with Plexiglas tops. Inside are a variety of papers, books, and additional ephemera from the artist’s archives. Descriptions for these have not been completed at the time of this printing.

